

THE NONCONFORMIST

MUSICAL JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 38.

FEBRUARY 1891.

PRICE 2D.

Annual Subscription : 2s. 6d. post free.

**NORMAN BROS. & BEARD,
ORGAN BUILDERS.**

Works :

Chapel Field Road, St. Stephen's Square,
NORWICH.

ESTABLISHED 1870.

Specifications, Estimates, Designs, etc., sent Free
on Application.

SACRED MUSIC.

By E. BUNNELL, Mus. D. Cantab.

THE POPULAR

MAGNIFICAT and NUNC DIMITTIS in F. Set to Welsh Words	3d.
MAGNIFICAT and NUNC DIMITTIS in A	3d.
" "	" "	Tonic Sol-fa 1½d.

ANTHEMS.

If we believe. (Easter.) Four Voices	4d.
I was glad. Four Voices	3d.
The Lord hath prepared. Four Voices	3d.
O how amiable! Solo Voice and Chorus	4d.
Amen. Card	1d.

NOVELLO, EWER, & CO., LONDON AND NEW YORK.

"O SING TO THE LORD A NEW SONG!"

Prize Anthem.

By MATTHEW KINGSTON.

This Composition won the Prize offered by the NONCONFORMIST MUSICAL JOURNAL for the best Festival Anthem. Dr. E. J. HOPKINS (the adjudicator) described it as "Excellent."

Price SIXPENCE.

"Beyond the Smiling and the Weeping."

SACRED SOLO WITH CHORUS.

This effective composition was sung over the grave of the late HORACE GREELEY and at the Memorial Service for the late Dr. HANNAY.

Price ONE SHILLING.

THE LORD'S PRAYER.

SET TO SIMPLE MUSIC FOR CHOIR AND CONGREGATIONAL USE.

By E. MINSHALL.

Printed on a Card. One Penny Each.

THE DUTIES AND RESPONSIBILITIES OF A CHOIR.

Reprinted (by request) from THE NONCONFORMIST MUSICAL JOURNAL for distribution amongst Choirs.

Price One Penny, or Ninepence per dozen.

NONCONFORMIST MUSICAL JOURNAL OFFICE,

44, FLEET STREET, E.C.

Professional Notices.

MISS A. E. AKROYD (SOPRANO). For Concerts, Oratorios, etc.—Crossfield Terrace, Stainland, Halifax.

M R. TREFELYN DAVID (TENOR). For Oratorios, Concerts, Miscellaneous, etc.—16, St. Peter's Street, Islington, N.

MISS JESSIE DIXON (CONTRALTO).—117, Chetwynd Road, Highgate, N.

M R. WALTER J. HOBSON (BASS). For Oratorios, Ballad Concerts, etc. *Repertoire*: "Creation," "Messiah," "Elijah," "Stabat Mater," "St. Paul," "Samson," etc. *Press Opinions*: "Splendid voice, deep and pleasing. Had the desired effect."—Address, 149, Walton Road, Liverpool.

MISS EDITH LUKE (SOPRANO), Associate Gold Medal, L.A.M., Leading Soprano, Christ Church, Westminster Bridge Road, For Concerts, Oratorios.—Letters c/o "MUSICAL JOURNAL" Office, 44, Fleet Street, E.C.

MISS FLORENCE MONK (SOPRANO). (Professor at King's College Ladies' Department, Kensington; daughter of the late Professor W. H. Monk, Mus. Doc., King's College, Musical Editor of "Hymns Ancient and Modern"). For Oratorios, Concerts, etc.—Glebe Field, Stoke Newington, N.

M R. ROBERT NEWMAN (BASS).—Of the Crystal Palace, St. James's Hall, Royal Albert Hall, and Promenade Concerts. For Concerts, Oratorios, etc.—Address, 9, Cambridge Avenue, Kilburn, London, N.W.

M R. ALEXANDER TUCKER (Principal BASS in the City Temple Choir).—5, Eskdale Villas, Brixton, S.W.

MADAME CLARA WEST (SOPRANO), MISS LOTTIE WEST (CONTRALTO).—Of the Crystal Palace, London and Provincial Choral Societies Concerts, etc.—24, King Edward Road, Hackney, London.

D R. F. J. KARN, Mus. Bac. Cantab.; Mus. Doc. T.C. Toronto; L. Mus. T.C.L.; gives LESSONS by post or personally in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, etc., and prepares for Musical Examinations. Great success with candidates. Latest successes in 1889 and 1890: Durham 1st Mus. Bac.; Prelim. Mus. Bac. Cambridge; Intermediate Mus. B. London; Mus. D. and Mus. B. T.C.L.; L.R.A.M.; A. Mus. and L. Mus. T.C.L.; F.C.O., and A.C.O.; Senior Local R.A.M. and R.C.M. Pianoforte and Theory. Upwards of 170 Diplomas and Degrees gained by Dr. Karn's pupils, and 2 Gold Medals. MSS. corrected and revised. Terms very moderate.—70, Park Road, Haverstock Hill, N.W.

M R. JOHN WARRINER, Mus. Bac. (Trin. Coll., Dublin). L. Mus. T.C.L., etc., prepares Candidates most successfully for all Musical Examinations and the Profession. Highly gratifying results during past year.—De Crespiigny Lodge, Denmark Hill, S.E.

STRING BAND MUSIC.

EASILY ARRANGED FOR AMATEUR BANDS.

A List of Pieces for Mission Services, Concerts, etc., Post Free.

GUEST'S "STRING BAND MANUAL."
Hints for Formation, and Easy Scales, Exercises and Times for Beginners. 1s. 6d. [In the Press.]
J. GUEST, 26, IVY LANE, LONDON, E.C.

Just Published.

CHARACTERISTIC PIECES for ORGAN.
By FILIPPO CAPOCCI.
Introduction, Festival Hymn, Réverie.
Complete, 4/- net.

LAUDY & CO.,
139, OXFORD STREET, LONDON, W.

33 OLD CORNISH CAROLS. Second Thousand, Revised, with Composers' Names. Arranged for Organ or Pianoforte. Accompaniment by R. H. HEATH (Mem. N. S. P. M. and Trin. Col. London), Harmony Cottage, Redruth, Cornwall. Price 2s. net. Choral Societies and Choirs at a greatly reduced price. The Rev. S. BARING GOULD writes:—"It is a great thing to have saved them; they are very interesting and characteristic." "Exceedingly quaint."—*Nonconformist Musical Journal*, "Great novelty."—*Graphic*. "R. H. Heath has done for Cornwall what the Rev. S. Baring Gould has done for Devon."—*Western Morning News*. "Worthy to be placed in the front rank of his class of composition."—*British Bandsman*.

TO BE SOLD, at about Half Price,

A PERFECTLY NEW

AMERICAN ORGAN,

BY ONE OF THE BEST MAKERS.

Very suitable for small Schoolroom or Drawing-room.

16 STOPS.

BASS.	TREBLE.
Diapason 8 ft.	Dulciana 8 ft.
Principal 4 ft.	Flute 4 ft.
Sub-Bass (2 Octaves) 16 ft.	Baritone 16 ft.
Gemshorn 2 ft.	Acoline 8 ft.
Diapason Dolce ... 8 ft.	Violin 4 ft.
Principal Dolce ... 4 ft.	Kalophon 8 ft.
	Vox Humana.

Octave Coupler.

Diapason Forte.

Knee Swell.

Principal Forte.

Grand Organ.

For full particulars, address—B. B., care of Mr. Minshall, The City Temple, London, E.C.

ORIGINAL VOLUNTARIES.

FOR ORGAN OR HARMONIUM.

Composed by G. H. SWIFT.

Twelve Books, 1s. each (10 pieces in each Book); or in Two Volumes, price 6s. each.

This work should be in the hands of every lover of well-written Organ Music, being without doubt the finest collection of easy, tuneful, and effective Voluntaries ever published. *Thematic List of Contents free.*

LONDON : ALPHONSE CARY,
87, OXFORD STREET, W., and 56, LAVENDER HILL, S.W.

TO CHORAL SOCIETIES, CHOIRS, etc.—On receipt of One Shilling we send (post free) Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—WILCOCK BROS., Music Publishers, 26, Moorfields, London.

SELLING IN THOUSANDS! CAROL, "ONCE IN BETHLEHEM OF JUDAH" (Price 2d.). By J. H. MAUNDER. Suitable for Christmas and other Festivals, also for Sunday School Anniversaries. "Very touching." "Very simple." "Very pathetic." "Very effective." "Liked so much in the morning that it was repeated by general desire at the evening service." "Made the success of the anniversary services." "Was the carol that pleased most."—By the same Composer, "MAGNIFICAT" and "NUNC DIMITTIS" in C (Price 3d.). Dedicated to E. BUNNELL, Esq., Mus. Doc. Partly in Unison. "A very congregational setting." "Organ accompaniment very effective." "Combines effect with simplicity."—NOVELLO, EWER, & CO., LONDON AND NEW YORK.

ON SALE.—THREE-MANUAL AND PEDAL ORGAN, Fourteen Stops; blown by Hydraulic Engine. Suitable for place of worship or professional.—Apply, J. Murgatroyd, Belle Vue Organ Works, Bradford.

"TOWER" ORGAN WORKS. Specifications, Rebuilding, Repairs, Voicing and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials.—T. R. Willis (from Minories), 45, Leman Street, London, E.

T. R. WILLIS (from Minories, estd. 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, etc.—45, Leman Street, E.

ORGAN PRACTICE (near City), 1s. per hour, upon a complete instrument—three manuals and independent C.O. pedals, etc., blown by engine.—Willis (from Minories), 45, Leman Street, E.

**THE
NONCONFORMIST MUSICAL JOURNAL,
FOR 1890.**

Bound in Cloth and Gilt Lettered.

Price Three Shillings and Sixpence.

CASES FOR BINDING—ONE SHILLING.
OFFICES, 44, FLEET STREET, LONDON, E.C.

THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL,

*Organist and Director of the Music at the City Temple,
London, E.C.*

PUBLISHED THE FIRST OF | YEARLY SUBSCRIPTION,
THE MONTH, | Post free, 2s. 6d.
Price 2d.

Editorial, Publishing, and Advertising Offices—

44, FLEET STREET, LONDON, E.C.

CONTENTS.

PROPOSED PUBLICATION OF ORGAN VOLUNTARIES	...	19
THE MINISTER'S "DON'T!"	...	21
RULES FOR A CHOIR UNION	...	21
MUSIC AT SUTTON (SURREY) CONGREGATIONAL CHURCH	...	22
MUSIC IN THE SCOTTISH CHURCHES	...	23
NONCONFORMIST CHURCH ORGANS—Stratford Road Baptist Chapel, Birmingham	...	24
LUTHER AS HYMN-WRITER AND MUSICIAN	...	25
JEALOUS NONCONFORMITY	...	27
ECHOES FROM THE CHURCHES :—		
Metropolitan	...	28
Provincial	...	29
CORRESPONDENCE	...	30
REVIEWS	...	31
To CORRESPONDENTS	...	32
STACCATO NOTES	...	32
ACCIDENTALS	...	32

Proposed Publication of Organ Voluntaries.

As will be gathered from our remarks, and the letters which have appeared in our recent issues, the matter of Organ Voluntaries especially suitable for church use, has been brought before us. Several organists wrote us privately expressing an opinion that comparatively easy and effective voluntaries published at a small price are very scarce. Some require pieces suitable for playing before service; others want concluding voluntaries.

On the other hand, various gentlemen of undoubted ability and of good reputation as composers, have brought us MSS. of pieces which they want to get published, and which seem to be pretty much what our other friends are in want of. Here then we have the demand and the supply; and some of these composers believe that it is in our power to bring both parties together to their mutual benefit. How far this is correct we can not tell; if, however, we can be a medium with beneficial results to all concerned, we shall be glad to take up the matter.

It is suggested that a series of organ compositions should be published, six numbers to be issued per

annum, viz., one each alternate month. Each number would consist of five, six, or seven pages of music, and would probably comprise one, two, or occasionally three pieces in various styles. All difficult compositions would be rigidly excluded, the aim being to provide moderately simple but popular and really good voluntaries that could be played without very much practice. The music would be written in three staves of course, and would be printed in the ordinary oblong size on good paper. The price to subscribers would be one shilling net per number (six shillings per annum, payable half yearly) and one shilling and sixpence to non-subscribers. We do not anticipate that anyone will find fault with this price; as low a figure as possible is named in order that the pieces may be within the means of all. It would be quite impossible to fix a lower sum if the publication is to be brought out in a respectable manner.

As will be understood, the music will be written principally (though perhaps not entirely) by Nonconformist musicians, *for* Nonconformist organists.

The question now to decide is whether this proposed publication will succeed. Is there a sufficient number of organists who would appreciate such a work as to justify its appearance? In order to ascertain this, we hereby ask every reader who favours the proposal to be kind enough to send us a post-card stating their willingness to subscribe three shillings for the first three numbers which will cover a period of six months. They will then have seen fair specimens of the publication and will consequently know whether it comes up to their anticipation. We hope we may have an early and generous response to this request.

We should be glad to see the compositions of our Nonconformist organists having a large circulation. It is within the power of our readers to bring about this desirable result, and to them is the proposal now submitted. We await their reply. Upon that entirely depends whether the proposal will be carried out.

As announced last month, the next Annual Festival of the Nonconformist Choir Union will be held at the Crystal Palace on Saturday, June 6th, at 4 P.M. The various railway companies will convey singers to and from London at a very cheap rate, and tickets from London to the Palace and back will be supplied free by the Union. Choirs who wish to take part in this Festival should make early application to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. Last year many choirs applied so late, that as the books of music to be sung (one shilling each) had all been disposed of, they had to purchase the music in separate pieces (which cost about two shillings and three-pence), or their application had to be declined altogether. We would advise choirs to apply at once, therefore, in order to be sure of taking part in this important Festival.

We sincerely congratulate the Oldham Choir Union upon the energetic way it has gone to work. A grand festival has been arranged for March 10th,

The book of choral music consists of seventy-two pages, octavo size, and contains a Handel chorus, anthems by J. B. Calkin, E. V. Hall, Ridley, Prentice, and part-songs by Pinsuti, Gaul, and Josiah Booth.

A NONCONFORMIST Choir Union has been formed in the Hanley district. The Hanley singers have a good reputation, and this new movement will give them further opportunities of adding to it.

It is with pleasure that we record the formation of another local Nonconformist Choir Union. Choirs belonging to Thrapston, Ringstead, and the district have formed themselves into one body, and are now busily rehearsing *Jephthah*. Mr. N. Smith, junr., makes a very efficient conductor. We hope all these provincial Unions will take part in the Crystal Palace Festival on June 6th.

THE eighth annual festival of the Thames Valley Nonconformist Choir Association will be held in Twickenham Congregational Church on the 10th inst. Choirs in the district wishing to join this Association should communicate with Mr. Fred F. Freshwater, Devonshire House, King Street, Twickenham. There is no subscription.

We wish to express our warmest thanks to the many friends who, in renewing their subscriptions to the JOURNAL, have written us such kind letters of appreciation and goodwill. Will they kindly accept this acknowledgment of our gratitude to them? Owing to the large number of such letters we have received it is quite impossible to answer each one separately, much as we should like to do so. These kind and generous words of encouragement and sympathy have greatly cheered us.

FRIENDS sending us tickets for Concerts, Organ Recitals, etc., would do well to send them in good time. We frequently receive tickets by the morning's post for an event to take place the same evening. Our arrangements are previously made for the day, and consequently we cannot send a reporter.

WE would also ask correspondents who send us reports to forward them as early as possible after the event. A gentleman recently sent us a report of a concert that had taken place three months before, and expected it inserted!!

We are sorry to learn that there is a difficulty in some places in getting the JOURNAL,—at least till late in the month. This ought not to be. It is published about the 28th or 29th of each month. Subscribers always receive their copies by an early post after publication; those procuring them through a local bookseller ought to receive them by the 2nd or 3rd of the month at latest.

It is a great help to Congregational singing if the hymns and tunes are published early enough for the congregation to study them beforehand.

The Rev. W. J. Humberstone (pastor of the Congregational Church, Richmond, Yorks) recognizes this, for we observe the hymns, tunes, chants, and anthems for the month are published in advance in the local magazine.

OUR able contemporary, *The Musical Herald*, now appears in an enlarged form, and the price is raised to twopence. The type is much better than formerly. We give our hearty congratulations and good wishes to the worthy Editor, Mr. J. Spencer Curwen, who has done so much to popularize music.

WE hope the Salvation Army manage their other work better than their musical arrangements. At a recent meeting in aid of the "Darkest England" scheme, General Booth fixed upon a hymn on one of their hymn sheets, but no one had got a copy of the tune (not an ordinary one) for the organist. The General, in an off-hand, surly manner, expressed his surprise that the organist could not get on without notes, and then suggested that the members of the army should start the tune, and the organist could "strike in." As may be presumed, this slip-shod way of doing things did not commend itself to the organist, and he therefore wisely declined to play at all.

"PRECENTOR," in his monthly column of "Gossip on Church Music," in *The Christian World*, says the effect of the Nonconformist Choir Union "will be to make Nonconformist choir members and organists take pride in their work, and seek to discover the best means of doing it."

THE unfortunate railway strike in Scotland is affecting the music in the churches. *The Christian Leader* says, "In a certain Ayrshire village the Free Church precentor is a railway pointsman, who, when the strike took place, remained in. Now the miners and railway men are boycotting the kirk until he is removed from the precentorship. On Sunday fortnight the choir refused to officiate under his leadership, and he had to conduct the service of song without their aid."

THE choir of Albion Chapel, Ashton-under-Lyne, spent an evening at the workhouse during the Christmas season, and gave a concert to four hundred inmates. This is an example that might well be followed.

THE Welsh Congregationalists are bringing out a "Congregational Psalmist," which will consist of hymns, tunes, chants, and anthems. Dr. Herbert Evans is one of the editorial committee.

A LAW case, especially interesting to competitive choirs, has been heard in a Welsh County Court. Mr. Pritchard Morgan offered a gold *bâton*, valued at £70, to the choir who should two years in succession win a certain prize at an eisteddfod. A Carnarvonshire choir was fortunate enough to do this; and the conductor, a Mr. Jones, maintains that he is entitled to keep the *bâton*. He contends

that where there is a money prize as well as a *bâton* (as was the case in this instance) the conductor takes the *bâton* and the choir the money. The choir, however, also claim it, and wish to put it in a local museum. The judge deferred judgment on this knotty point.

THE Saturday Evening Organ Recitals at Exeter Hall are not as yet a brilliant success so far as attendance is concerned. We hope as they become better known they will be more largely patronized. The programmes are good, though perhaps rather too classical for a popular audience.

MR. MINSHALL's engagements to lecture on "Congregational Psalmody" are as follows:— February 11th, Brighton (Union Chapel); 17th, Kettering (Fuller Chapel); 18th, St. Albans (Baptist Chapel); 23rd, Crewe (Congregational Chapel); March 3rd, Dorking. Nottingham, Northampton (dates not finally settled.)

The Minister's "Don't!"

THE *Methodist Recorder* some time since gave an Organist and Choir's "Don't!" A correspondent thinks a Minister's "Don't" is quite as necessary, and sends us the following:—

DON'T think for a moment that the Bread of Life is only to be found in Sermons.

DON'T deny that the Word is preached by the Choir in Anthems as well as in Psalms and Hymns.

DON'T fill up your lists with Hymns, but give the Choir a chance of singing an Anthem or Service now and then.

DON'T forget that the majority of worshippers of to-day like Anthems, especially when sung decently and reverently.

DON'T take it for granted that because you don't care for Anthems yourself that the congregation do not.

DON'T fail to study the welfare and tastes of all sections of the church.

DON'T forget that should anything go wrong in the musical service through a mistake of the Minister that the Organist and Choir get all the blame.

DON'T read all the verses in the hymns.

DON'T object to send the Organist a list of hymns in the week, so that they may be set to suitable tunes on practice night.

DON'T forget in your public prayers to pray for Organist and Choir, as well as Local Preachers, Leaders, and Sunday School Teachers.

DON'T be ashamed to give the Organist as well as the other officers a grip of the hand in the Vestry.

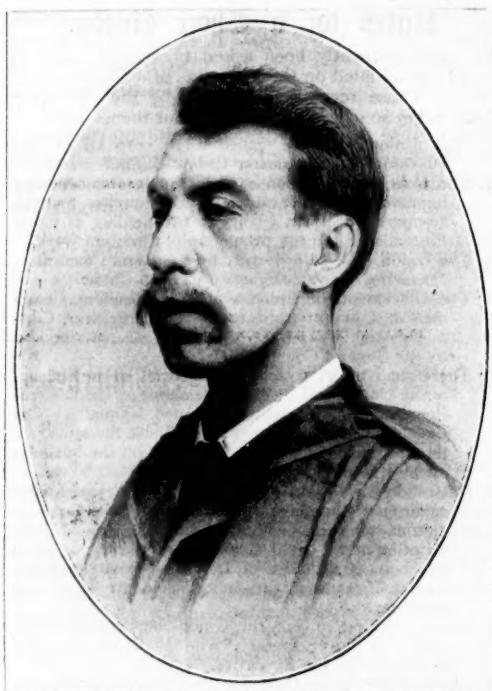
DON'T forget that the Organist and Choir take an important part in the worship of God's House.

Rules for a Choir Union.

We have frequently been asked to suggest a set of rules to be adopted on the formation of a District Choir Union. Those recently drawn up by the Stockport Union seem so suitable that we reprint them:—

1. This Union shall be called "THE STOCKPORT AND DISTRICT NONCONFORMIST CHOIR UNION."
2. The Aims of this Union shall be the development and improvement of the music in our Churches, and the co-operation of the Choirs in the holding of Choir Festivals, and in the promotion of Christian work.
3. The Union shall be governed by a General Committee, consisting of two delegates from each Choir.
4. The Officers of the Union shall be a President, Chairman of Committee, Secretary and Treasurer, Conductor, and Organist, who shall be elected annually by the General Committee.
5. There shall be an Executive, consisting of the Officers of the Union, and of eight members of the General Committee, who shall be elected annually. The Executive shall have power to choose the music for the Festivals, and generally to conduct the business of the Union.
6. Choirs eligible for membership shall be those of Nonconformist Churches and Schools of Stockport and district, who are willing to pay the annual subscription of 2s. 6d. if composed of twenty or more members, or 1s. 6d. if of less than twenty, and can furnish, if required, satisfactory evidence of musical efficiency.
7. Choirs wishing to join the Union must signify their desire to the Secretary, who shall submit their application to the Executive.
8. Choirs shall provide their own music for Festivals.
9. This Union shall be affiliated to the Nonconformist Choir Union.
10. Meetings of the General Committee shall be held quarterly; four days' notice at least shall be given.
11. Alteration of Rules shall only take place when, after notice of the proposed alteration given in calling a meeting, the majority at a General Committee Meeting shall so decide.

THE USEFULNESS OF TRANSPOSITION OF DAILY EXERCISES.—If exercises were only needed for mechanical purposes, we might abolish them and employ hand gymnastics or a technicon, for through these means the hand can be developed, if not in a shorter space of time, certainly with less loss of time daily, than by key-board practice. We need, however, some method to make a pupil practically familiar with the keyboard keys and harmony, and this can be accomplished best by transposition of daily exercises. If we progress a pupil in four weeks' work so far that he can form the chromatic and all the major scales, and transpose his five-finger exercises into a different key every day, he will get through all the keys in two weeks. By keeping up this practice, and adding gradually the minor scales and formation of triads, which can be done in four to eight weeks more, we give him the means of becoming familiar with the clavier and all the keys, to learn to understand the signatures and relations. Thus we can carry the pupil gradually through all the different forms of arpeggio and broken-chord practice, with all metrical and rhythmical combinations ordinarily needed. As he has to form everything himself at the clavier, and has constantly to go back to familiar forms in order to build new ones, the rudiments are so thoroughly impressed upon his mind, that they are not easily forgotten. The influence which such practice has upon the development of the ear and memory cannot be over-estimated. The study of theory without a thorough practical knowledge of the material used for it, is of no avail, as the ground is constantly slipping from under the pupil's feet, producing only confusion and embarrassment.



Music at Sutton (Surrey) Congregational Church.

A PESSIMISTIC orator, fond of anticipating the decadence of England, and given to quoting Macaulay's "New Zealander," who one day may "sketch the ruins of St. Paul's from a broken arch of London Bridge," was once fairly reminded that even then civilization will not have ceased to be; it will but have shifted its head-quarters.

The analogy must not be carried too far, but metropolitan churches, which are constantly grieving over the removal into the suburbs of so many of "their best families," should take what consolation they may from the fact that the emigrants carry with them just those elements and capacities which are needed in order that Nonconformity may flourish in suburban districts. Next to the power of the pulpit, and closely related thereto, stands the worship-music; probably nothing would tend more effectually to alienate our younger people, in particular, from our places of worship than bald, common-place, slovenly music, so-called. To retain our own people, as also to attract "outsiders," good music is essential in suburb, as in city. Acting upon "information received," to quote an old Bow Street formula, we visited Sutton Congregational Church on the Sunday evening following the opening of the new organ. On entering the church porch we noticed an attractive table spread with fruits and vegetables—an overflow from the interior decorations in connection with the Harvest Festival—and also two lists, printed in clear type, giving information concerning the

hymns, anthems, etc., with the titles of the voluntaries, all duly signed by the pastor and by the organist and choirmaster.

It will hardly be necessary here to inform our readers that the pastor is the Rev. James Chadburn, for many years minister of Trinity Chapel, Poplar, and widely and honourably known in connection with his work among the poor children of the East of London. Are not these things, with the facts regarding his removal, and the consequent infusion of new life and vigour into the already active Church at Sutton, chronicled in the columns of *The Christian World*? The new organ (two manuals, sixteen stops), of rich sweet tone, occupies about a third of the gallery facing the pulpit, the whole of the remaining space being well filled with singers, to the number of forty or thereabouts. One of Mr. Spurgeon's standing objections to organs is that they occupy space. This, if there be anything in it, would certainly hold good at Sutton—the choir seem to be somewhat cramped, but they are proud of their new organ, and put up cheerfully with a little close packing. The organist and choirmaster is Mr. G. Herbert Ely, B.A., whose likeness we give above, formerly sub-organist at Westminster Chapel, and for several years organist of the Baptist Chapel, Sutton. The opening voluntary was G. J. Bennett's melodious "Introductory Voluntary in C," and the out-voluntary was Smart's jubilant "Festive March in D," both being rendered efficiently and in a style which exhibited the "points" of the instrument to advantage. The first hymn was the well-known "We plough the fields," sung with vigour. This was followed by a short lesson from Proverbs iv., and then Psalm civ. was chanted to Turle in C and Smart in G, the change taking place at the verse, "O Lord, how manifold are Thy works!" We were informed that this was the first Sunday on which chanting had been attempted, so that it was not remarkable that for a few verses the choir, who were well up to their work, had the singing almost to themselves. But by the time that the *Gloria* was reached a goodly number of the congregation—a large one—had joined in. We would here suggest that in introducing chanting it is well to "hasten slowly;" let a very few Psalms at first be used until thoroughly mastered, rather than have a large number uncertain (and therefore unsteady) in their rendering. The second lesson having been read, the hymn, "He sendeth sun, He sendeth shower," was sung, with careful attention to its varying expression—the closing line, "Father, Thy will, not mine, be done," with much feeling. Prayer followed, and then anthem No. 78 was sung. This is probably the best known among the numerous settings of the *Magnificat*—"Good Old Bennett in F," as it has been somewhat irreverently called. This was sung with spirit by both choir and congregation, and after the notices the favourite hymn of Wesley's, "Jesu, Lover of my soul," was sung—to Hollingside, as a matter of course. The sermon was based upon St. Paul's advice to Timothy, "Give attention to reading,"

and was full of wise suggestions as to books, what to read, and how to read them, with special hints of practical value addressed to the young people. During the collection taken after the sermon on behalf of the organ fund, Stainer's anthem, "Lo! summer comes again," was sung by the choir. This composition is by no means easy, and would form a very fair test of the capacities of any body of singers. It occupied nearly ten minutes, and was given really well. In announcing the Evening Hymn—tune, the *Old Hundredth*, in unison, with free accompaniment—the pastor said that the amount of the collections of the day would be stated. The hymn finished, Mr. Chadburn rose, and smilingly told us that £80—the entire balance of the cost of the organ—had been raised that day; and, said the reverend gentleman, "I think we ought, after that, to have the 'Hallelujah Chorus' on the organ." But the organ responded not, and breaking the silence Mr. Chadburn remarked, "The organ doesn't appear to be thankful." The cause of delay may be guessed—a copy of the score was not just at hand, and solos from even so familiar a composer as Handel are not always safe *memore*. But the Church Secretary was equal to the occasion, and a visit to the vestry produced the music after the first few bars had been played, enabling the organ to redeem its character. Mr. Chadburn does not seem to belong to that diminishing order of ministers who appear to regard their organists as rivals, if not their natural enemies, and their choirs as necessary evils; who fume, and fidget, and "look unutterable things" if a few chords more than the regulation number are played, and who seem to delight in such announcements as that "verses 2, 3, and 5 are to be omitted." We understand that a short anthem is to be sung on the entry of the minister into the pulpit, and another during the offertory, in addition to the usual psalmody; so that the choir will "make full proof of its ministry."

We should have stated that the hymn book in use is the complete edition of the "Congregational Church Hymnal," and we must not forget to note that immediately after the Benediction a "vesper hymn" by the organist was sung very softly.

We have little more to add beyond a word of hearty congratulation to those most concerned in the musical arrangements, and indeed, to the Congregationalists at Sutton, as a body, with regard to the general efficiency and heartiness of their psalmody. The ordinary canons of musical criticism cannot in the nature of the case be strictly applied to worship music; still, the items of attack, accent, intonation, expression, etc., were carefully attended to. The organist evidently understands his business "in its various branches," and appears to have fairly well succeeded in training the choir into a reasonable and proper amount of independence of the organ. The bright fresh voices of the sopranos carried all before them, so that there was no room for dragging. The under parts, especially the bass, require strengthening, and there were signs that the adult male voices were making up in force for com-

parative smallness in number; they should not thus discount their future usefulness, and for the present must the sopranos "be merciful." As space is limited, it may be necessary, as fresh basses arrive, to place a supplementary band of sopranos near the pulpit, or some of the ladies may be induced to take alternate duty, so that the sympathies and services of an ever-increasing number of musical friends may be secured. We sum up in one word of good cheer: "*Advance, Sutton Congregationalists!*"

Music in the Scottish Churches.

(From our own Correspondent.)

SEVERAL interesting communications have reached me from your Scotch readers, in connection with remarks made in this column. Some of these communications I feel bound to notice here, seeing they are sent to me solely as representative of the NONCONFORMIST MUSICAL JOURNAL. An Aberdeen correspondent takes a pessimistic view of the organist profession in that city. "We have," he says, "a number of very good organists here at present, but they can get nothing to do. The churches all want to have first-class men to boast about, and they bring them here, as I think, under false pretences. They seldom stay long. The only hope is to get into private schools, and they are all full." There is, as I happen to know, a good deal of truth in what my correspondent says, and his words may serve as a warning to organist friends who might be disposed to try their fortunes in the North. The best churches in Aberdeen offer good salaries (one post was recently advertised at £80); but if there is no teaching to be obtained the temptation is hardly worth yielding to. Aberdeen, like other towns, is getting overstocked with professional musicians; and as there are still several churches without organs matters are likely to get worse rather than better.

My pessimistic correspondent has also something to say on the scheme, now being freely taken up, for providing the people with good selections of sacred music on Sunday evenings. "The programmes," he remarks, "will no doubt bring out the people. But if they bring out more than do the ordinary services, what is the inference? It is becoming abundantly clear that Church services must *amuse* the people or the people won't come. On week days they will not attend a rehearsal of sacred music, however good; but on Sundays they patronize such things for want of better. These things are, however, all paving the way for band performances on Sundays, where selections from operas, and the overture to *Guy Mannering*, will be the bill of fare; and those who provide such a bill of fare will turn round on the promoters, saying, 'I will thank you for a definition of sacred music.' Of course I do not agree with my correspondent in the view he takes of this matter. It is a view that I am rather surprised to find entertained by a professional musician. I cannot believe that the Church has come to be the place where the people seek amusement, either from the pulpit, or from the choir-pew. But it is a progressive age, and the young generation need something else than theology to tempt them off the streets on a Sunday evening. Nonconformity has lost more than it knows owing to the dulness of its services, and it is high time that the defection were arrested. To the idea that there can possibly be any harm in a well-performed programme of good music in church I cannot subscribe. On the

contrary, I know that moral and spiritual benefit has frequently resulted from such a performance—

"A verse may find him who a sermon flies,
And turn delight into a sacrifice."

A propos of the subject of organ recitals before evening service, referred to in my last letter, I have had sent to me some copies of the *Wesleyan Methodist Quarterly Magazine* for the Edinburgh Circuit, showing that such recitals have been given regularly in Nicolson Square Church, Edinburgh, since July of last year. The programmes of these recitals are, I observe, printed in the magazine three months in advance—an excellent idea. The correspondent who forwards the magazines finds, I regret to say, that these recitals "do not seem to encourage a larger attendance than usual, as there is only a meagre sprinkling of persons to be seen in the church at the hour, 6.15 P.M." I think, however, there is some reason for this. The pieces played should be shorter, and not so heavy as most of those I find on the programmes. The items for February 8th, for example, are Smart's Postlude in D, one of Bach's Preludes and Fugues, and an Andante by Blumenthal. The selection shows sound musicianship, and good executive power; but all the same, I do not think it is a selection for a fifteen-minutes' organ recital before church service. I should think (without testing it practically now) that Smart's Postlude would alone occupy nearly the whole of the time set aside for the recital. This is unwise; the pieces should be shorter, there should be more of them, and the style should be varied as much as possible. Let this be tried, and I predict more encouraging results.

It is not often that our newspapers are behind the times in their religious views, but there is one paper, published in a certain Perthshire town, where the old theology is preached every week with a zeal worthy of Knox himself. In this little town an instrument has lately been introduced for the first time into one of the churches, and the local editor declares that this "further advance in the musical line seemed absolutely necessary to maintain and perhaps increase the religious steam." It is notable—so this mentor goes on—that "in almost all the instances where instrumental music has become a 'felt want' in Scottish Presbyterian Churches, the religious teaching from the pulpit was generally so muddled or mystified that the ministers themselves were generally the first to move in this new musical venture to keep their people from lapsing." Indeed, he finds that it is mostly at the pulpit that this lapsing begins, so that some ministers try to win over the people "by a dose of fiddling or playing." All this is the most arrant rubbish, and one is glad to find that it is laughed to scorn by the sensible people who are supposed to be the objects of criticism. It is this same editor, I may add, who refers to the harvest thanksgiving services of the local parish church as the annual "agricultural and horticultural show"—a combination surely by no means welcome to the tongue!

Some interesting notes have lately appeared in various quarters regarding William R. Broomfield, the ill-starred composer of the tune *St. Kilda*, a great favourite in the north of Scotland. Broomfield was for many years a confirmed dipsomaniac, but through the help of a medical friend he overcame this weakness several years before his death in 1888. One who was at school with him writes:—"I have always regarded Broomfield as one of the most innocent of human beings; and there are circumstances which may, or may not, explain something in his case, but it can do no harm now to say that there *were* such circumstances. Both his father and ultimately his other parent, once a gem of humanity, had weaknesses and their ends were sad. Allow me just to add that Broomfield was one of those persons who will continue boys to the end of their days. He wanted the ballast of worldly prudence or selfishness,

and I do not think he could ever imbibe *much*—the nervous system being too sensitive." I knew Broomfield well, and have two original MSS. psalm tunes, received from his own hand, which have never been published. A handsome monument marks his grave in the Aberdeen Cemetery, and the melody of *St. Kilda* is cut on the stone.

Many Scottish Church musicians will have read with regret of the death of Mr. John Kinross. He has passed away at the early age of forty-one, leaving two young children to the tender mercies of the world. He was a native of Edinburgh, but in Scotland he was best known in Dundee, where he was professionally engaged as a teacher and organist for twelve years. He was a composer of some ability, and several of his pieces for the harmonium might be useful to those organists who, in your columns, have been deplored the want of short opening voluntaries.

J. CUTHBERT HADDEN.

[Information on all points of interest to Scottish musicians will gladly be received for this column by the writer, addressed to 4, Argyle Park Terrace, Edinburgh.]

Nonconformist Church Organs.

STRATFORD ROAD BAPTIST CHURCH,
BIRMINGHAM.

Built by Messrs. Peter Conacher & Co., Huddersfield.
Great Organ, CC to G.

	Feet.
1. Double Open Diapason	16
2. Open Diapason	8
3. Gamba	8
4. Höhl Flute	8
5. Harmonic Flute	4
6. Principal	4
7. Twelfth	2½
8. Fifteenth.	2
9. Mixture	(3 ranks)
10. Trumpet	8

Swell Organ, CC to G.

11. Bourdon	16
12. Open Diapason	8
13. Röhr Flute	8
14. Salicional	8
15. Voix Celestes	8
16. Gemshorn	4
17. Piccolo	2
18. Mixture	(3 ranks)
19. Cornopean	8
20. Oboe	8

Choir Organ, CC to G.

21. Dulciana	8
22. Lieblich Gedact	8
23. Flute	4
24. Flautina	2
25. Clarionet	8
26. Contra Fagotto	16

The last two stops in a separate Swell Box.

Pedal Organ, CCC to F.

27. Open Diapason	16
28. Bourdon	16
29. Violoncello	8

Couplers.

30. Swell to Great.	33. Great to Pedals.
31. Swell to Choir.	34. Swell Super-Octave.
32. Swell to Pedals.	35. Choir to Pedals.

Three Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

much—the Broomfield
s, received
published.
Aberdeen
cut on the

read with
He has
aving two
world. He
was best
y engaged
He was a
pieces for
ists who,
t of short
ODEN.

Scottish
column
Terrace,

ns.
CH,
ersfield.

Feet.	
16	—
8	—
8	—
8	—
4	—
4	—
2 $\frac{1}{2}$	—
2	—
8	—

16	—
8	—
8	—
8	—
4	—
2	—
8	—
8	—
8	—
4	—
2	—
8	—
8	—

16	—
16	—
8	—

Luther as Hymn-writer and Musician.

BY J. CUTHBERT HADDEN.

LUTHER the hymn-writer and musician has been almost, if not quite, lost sight of in Luther the Reformer. The Protestantism of the sixteenth century was in our own country, and especially in Scotland, so much of a revolt against form, and an attempt to get outside of art of all kinds, that he who first gave it its stimulus—"the monk who shook the world"—has come to be regarded as only a reformer of religious doctrines. This would be a true estimate of John Knox, and also, to a great extent, of John Calvin, but it is not a true estimate of Martin Luther. The founder of Lutheranism was something more than a mere regenerator of theological dogmas: he was a musician, and he was a poet, and in the one character as well as in the other he has proved himself as worthy of remembrance and honour as in the character of a worker for the new faith. These musical and poetic capabilities were of course, a subordinate feature of Luther's energetic life; yet it is not right that they should be altogether ignored in contemplation of the larger work which called forth their exercise. Music and poetry have ever been leading factors in influencing the popular mind, and although it might be too much to say that Luther would never have accomplished the great work he did if he had not been a musician and poet as well as an ecclesiastic, yet he was unquestionably aided to a very great extent by the possession of those musical and poetic qualities which distinguished him from amongst his brother reformers. "Luther did as much for the Reformation by his hymns as by his translation of the Bible," said Coleridge, and said truly.

Look at that noble hymn *Ein' feste Burg ist unser Gott*, founded on Psalm xlii., incomparably the finest as it is the most celebrated, of all Luther's hymns. What can we say more truly of it than that it was the very "Marseillaise" of the Reformation? As Carlyle remarked of the tune which set the heart of Paris aflame in the Revolution of '93, men and women warming to its strains, grew defiant of death, despot, and devil. Even to-day, as we occasionally sing it in the churches of a land of peace and liberty of conscience, we feel that in it there breathes the force of battle, and that every line thrills with unconquerable faith and Christian heroism. "There is something in it"—said that other hater of shams, the author of *Sartor Resartus*,—"There is something in it like the sound of Alpine avalanches, or the first murmur of earthquakes, in the very vastness of which dissonance a higher unison is revealed to us." Luther wrote this song in times of blackest threatenings, which, however, could in no sense become a time of despair. It is evident enough, indeed, that to the author of the hymn "all popes, cardinals, emperors, devils, all hosts and nations, were weak as the forest with all its strong trees might be to the smallest spark of electric fire." No heart of modern man has rung so true to that grand note of Hebrew song, the faith of Israel in his God, as Luther's. What Dr. Bayne has said of his hymns generally is mainly true of *Ein' feste Burg*: they are characterized by a rugged but fundamentally melodious rhythm, a piercing intensity and expressiveness, with tender, lovely,

picturesque touches here and there. Above all they are sincere. They seem to thrill with an intensity of feeling beyond their power of expression, like the glistening of stars whose silence speaks of God. There is nothing forced, nothing foisted in or patched up, nothing fragmentary, in Luther's hymns. Long ago, in 1545, it was written of them that "the rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and, *in summa*, all is so rare and majestic, so full of pith and power, so cheering and comforting, that in sooth you will not find their equal." No wonder his enemies declared that Luther had destroyed more souls by his hymns than by his writings and speeches!

The history of *Ein' feste Burg*, like that of some other old chorales, is involved in no little obscurity. Dr. Burney and other historians plainly assert that Luther wrote the hymn, set it to music, and sang it as he entered Worms in 1521. According to the testimony of several of the Reformer's contemporaries, the tune was composed in the Castle of Coburg during the period of the Diet of Augsburg, 1530. The latter date has sometimes been accepted because Luther left at Coburg a copy of the tune in his own handwriting, date 1530. The fact of making a copy, however, says little or nothing for the date of actual composition, and we know that *Ein' feste Burg* made its first appearance in print as early as 1529.* The form of the tune in use is not the original one, but that given by Bach in several of his church cantatas. It may, therefore, be worth while transcribing the melody in its first shape as printed in Winterfeld's *Luther's deutsche geistliche Lieder*.



The tune has been introduced into their compositions by several of the great masters. Meyerbeer, who employed it in his "Huguenots," had met with about ten

* Sir George Grove delightfully contradicts himself as to the date of *Ein' feste Burg* (compare "Dictionary," vol. i., p. 484; vol. ii., p. 179). The best English work for study on the subject of this article is "The Hymns of Martin Luther set to their Original Melodies," edited by Bacon and Allen (Hodder & Stoughton). There is also a long chapter devoted to Luther as a musician in the English edition of Naumann's "History of Music," vol. ii., p. 147 (Cassell).

different versions in different parts of Germany; and he appears to have been unable to arrive at any historical decision as to the precedence of these differing copies of the tune, accepting merely the version he liked best and found to be most popular. When charged by a well-known critic with tampering with the original, Meyerbeer sent the several versions to the said critic, asking him to tell which was the original one, but the critic had to confess himself unable to settle the knotty problem! Schumann, it will be remembered, in his "Music and Musicians" (first series, p. 303), makes a violent attack on Meyerbeer for introducing *Ein' feste Burg* in the "Huguenots;" and we may all agree with Major Crawford in thinking that the melody in the mouths of the old Huguenot soldier and his companions does not seem altogether appropriate in the matter of "local colouring." The death-song of the Huguenots was not likely to be a German chorale, but rather one of the melodies set by Bourgeois to the psalms of Marot and Beza. The tune has been used perhaps most fittingly by Mendelssohn, when he gives it a prominent place in his "Reformation" symphony, where, by the way, we remark the characteristic absence of certain passing notes as in the original strain. Other instances of the employment of the melody are to be seen in Wagner's *Kaisermarsch*, in an overture by Raff, and in a festival overture by Nicolai, besides in several of Bach's cantatas as already indicated.

Miss Winkworth's translation of the words of *Ein' feste Burg* is, perhaps, the best and the most popular. The hymn is not very often sung in our churches, for in our day these old words flashing, and pointed with iron, do not seem very appropriate.

The well known "Luther's Hymn," so called, beginning, "Great God, what do I see and hear?" is popularly supposed to be the composition of the Reformer. The name justifies more than a supposition, but the hymn is incorrectly called Luther's; and the tune is only conjecturally his. The history of the hymn itself is rather complicated. The words are founded on some verses written by Bartholomew Ringwaldt, a village pastor in Prussia. Dr. Collyer, a dissenting minister in London at the beginning of this century, met with a translation of the first verse made by some unknown person. He composed three additional verses, and this, with one or two alterations, is the hymn which we possess. Though generally regarded as Luther's, the tune, as we have indicated, is not distinctly ascertained to be his. Winterfeld does not include it in his collection of spiritual songs, published at Leipzig in 1840; and although another Luther editor gives it, he adds a widely credited story to the effect that the Reformer picked up the melody from the singing of a travelling artisan. The tune was first printed in 1534, but it had served before that as a second melody to the hymn, "Nun freut euch, lieben Christen gemein," written by Luther in 1523. La Trobe refers to it in a curious way. He says: "The fashionable fondness for Luther's tune to his hymn on the Judgment would be perfectly unaccountable were it not considered that it is fashionable, and that the blasting of the trumpet between the lines, than which nothing can be more silly and out of character, redeems it from total condemnation." The tune, it may be

noted, was long a favourite at musical festivals when Braham sang it, and Harper, the celebrated trumpeter, accompanied it with telling *fanfares* between the lines, such as may be seen in the version of the melody given in Cheetham's "Psalmody."

One more hymn of Luther's must be mentioned. This is "*Aus tiefer Noth*" ("Out of the depths to Thee I cry"), founded on Psalm cxxx. It was written in 1524, in the very midst of its author's contest and troubles. During the Diet of Augsburg, in 1530, Luther was one day so overcome with what he had gone through that he fainted. On recovering, he said to his friends, "Come, led us defy the devil, and praise God, by singing the hymn—'Out of the depths to Thee I cry!'" It is said to have been the last Protestant hymn sung in Strassburg Cathedral. In the first days of the Reformation, along with Psalm li, it was frequently employed as a funeral song. It was sung at the interment of Frederick the Wise, the staunch friend and protector of Luther, in 1525; and it was sung at Luther's own funeral by thousands of voices of men and women who thronged and wept round the bier.

On Luther specially as a musician there is hardly space left to dwell. Of his skill as a composer there is little need to speak: the melody of *Ein' feste Burg* alone indicates all that is necessary in that direction. As a singer he fulfilled the Apostle's injunction to sing not only with the heart but with the understanding; and his skill on the flute and lute is referred to by several of his biographers. In addition to all this, Luther had an intense and passionate love of the art itself. What were his opinions on this head we know tolerably well from his "Table Talk." "Except theology, there is no art which can be placed in comparison with music," he says on one occasion; on another: "As for them who despise music, the dreamers and mystics, I despise them;" again: "Singing is the best exercise there is; we have nothing else at all comparable with it." Music he looked upon as an absolutely indispensable branch of education. In a treatise dedicated to "all lovers of the art," he says: "I have loved music at all times. Whoever has mastered this art will be capable of anything else. Music is a necessity in schools." It was part of Luther's faith that there were devils about continually besetting men; and it is interesting to note that music is nearly always given as the prescription for getting rid of these evil spirits. "The devil," says our Reformer, "is a saturnine spirit, and music is hateful to him, and drives him far away from it." [Happy professional musicians!] Quotations of this kind could be multiplied to almost any extent, but enough has already been said to prove that Luther was endowed with musical gifts of a very high order—such gifts, indeed, as almost entitle him to be classed among the professed musicians of his time. He was certainly something more than a mere *dilettante*, and if he had not been an ecclesiastic, it is probable that he might have accomplished such work as would have fully justified his claim to a place among the acknowledged masters of musical art in the fifteenth and sixteenth centuries.

Jealous Nonconformity.

BY GEORGE H. ELY, B.A.

I WAS chatting on things in general the other day with a master-builder—Dissenter, Liberal, and Total Abstainer. "In the course of business," he said, "I find Dissenters the most difficult people in the world to deal with; and Liberals are worse than Tories; and the worst of all are Teetotallers. None are so scrupulous as these in exacting the value of the uttermost farthing; none are so insistent on discount and thirteen to the dozen; none are so apt to suspect of guile."

It is not my concern to discuss the truth or untruth of this as a general proposition; on the face of it, it seems a serious libel: I wish here simply to notice briefly the bearing of this *Schwierigkeit* that characterizes Nonconformists on the music of our churches.

In the old Roman Republic, if a man by genius or luck had gained among his fellows a position pre-eminent in wealth or influence; if he had built him a stately mansion, and surrounded himself with a crowd of slaves and other tokens of luxury; it needed but the whispered "He is making himself king" of an envious rival to raise against him the blind hate and passion of the whole city. It is no less easy to damn with a phrase some of the progressive tendencies of modern Nonconformity. A red rag has no more disturbing influence on a bull than the adjective "Churchy," applied to any suggested improvement of the service, on the minds and tempers of some members of our congregations. An innovation adopted from the Anglican Church is regarded with pious abhorrence by some—some who would perhaps have said with Nathaniel, "Can any good thing come out of Nazareth?" And innovations which do not come from the Church are disposed of without the necessity of argument by a convenient labelling with the same epithet. So it is that a would-be reformer finds in his way barriers no less formidable because impalpable, no less real because ideal.

It may be thought that in these enlightened days such prejudices no longer exist. But in some parts, and these not wildernesses or solitary places, there is even yet heated discussion on the propriety of organs, the spiritual effect of Amen, the inveterate uncongregationalness of anthems. One deacon of a leading Nonconformist church, a Scot, would rather have heard the rumbling of carts in the street than the deep bass of the organ. Another would regularly and conspicuously sit down at the penultimate line of a hymn rather than countenance by standing the mockery of Amen. Yet another worthy man—for are they not all honourable men?—was one Sunday found pacing the floor of the church porch, with every symptom of keen anguish be-tokened on his face. To the enquirer he replied: "I cannot endure these anthems; they are worse than pot-house brawling." Yet the anthem of that morning was so soft and sweet a thing as Auber's "O Salutaris!" and the moral was humorously pointed by the fact that that very man who found Auber so unbearable was one of the chief supporters of a Mission Hall, where Sankey's hymns were used, and the service distinguished rather by force than by feeling. What can one find to say in answer to these and like objections? The matter re-

duces itself to a question of taste. *Chacun à son goût*; and if a man does honestly prefer a boisterous nigger ditty to a work as artistic as devotional, let him go his own way, while we go ours—with irrepressible and legitimate thanks that we are not as other men.

There seems to be a lamentable failure of common-sense among those who raise these objections. Chants, for instance, are opposed as "Churchy." But it is forgotten that, before churches were, the Psalms were written of set purpose to be sung antiphonally, probably in unison, and certainly with accompaniment of a magnificent orchestra. And when will people learn that no spiritual potency is claimed for the word "Amen;" that our whole contention is, it forms a pleasing finish to a hymn as to a prayer? The word *Introit* sometimes raises a clamour of indignation; but, after all, it is only a simple Latin word which expresses its meaning more tersely than the corresponding words in our own tongue, and is therefore fitter for printing on a service-list. And even though in its original sense it applied to the entrance of the Host in the Catholic Mass, everybody does not know that, and the same name may be given without doing great violence to its meaning to the opening of a Nonconformist service. As to the thing itself, one tolerates an organ voluntary; but no organ voluntary, played however softly and devotionally, can compare with the strains of song raised by living lips in adoration of the Master of music; just as nothing can more fitly conclude an evening service than the united singing of a vesper prayer,—a practice now becoming general in the "Church."

The truth is, Nonconformists have needed a more generous education in aesthetics. The day of antique strait Puritanism is gone. Men are waking to an era of wider sympathies. They recognize that they have been serving God for long past with but a part of their nature, and the part left out by no means the least capable of service. They are beginning to believe with the judicious Hooker, who three centuries ago said that music "hath its pleasing effects in that very part of man which is most divine." One hears complaints of the decadence of Nonconformity; our young people, we are told, are flocking to the Church. At whose door lies the blame? Why do they leave us? Not for the parson's sermons, for all in all we hear better; not for social standing so much as is imagined, though some there are who give the Church the snobbish support we should not greatly care to have. The great attraction is the response which the Church Service makes, in greater or less fulness, to the demand of the aesthetic in human nature. The explanation is thus partly psychological, and there is no reason why Nonconformists should appeal to Intellect, to Veneration, to the strong force Belief, and leave unsatisfied the large capacity man has for the enjoyment of the Beautiful. Bunyan, indeed, found his bare barn a Palace Beautiful; but it must be remembered that in his day the Church was decayed, the services were slipshod and irreverent, the clergy were as a class hirelings and no true shepherds, and deserved the lash Milton so unsparingly applied in "Lycidas." Any service, even the meanest, in which true piety and reverence and honesty were present, must in comparison have seemed beautiful to men disgusted with the hollow mockery around. But let it be remem-

bered, too, that the same hand which uncloaked the shams of the age, penned nevertheless in tenderer mood,—

" Let my due feet never fail
To walk the studious cloisters pale,
And love the high embowed roof,
With antick pillars massy proof,
And storied windows richly dight
Casting a dimm religious light.
There let the pealing organ blow
To the full voic'd quire below,
In service high and anthems clear,
As may with sweetnes, through mine ear,
Dissolve me into extasies,
And bring all Heav'n before mine eyes."*

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

CALEDONIAN ROAD.—A sacred concert was given on December 11th by the choir of the Congregational Church, assisted by a few friends and a small orchestra. The first part consisted of a cantata, *Nativity* (C. Ward), the second part being "Selections from the Oratorios." On December 28th a carol service was arranged by Mr. W. E. Coe (organist), when carols by Barnby, Dykes, Stainer, and Sullivan were sung—the anthems being "Like silver lamps" (Barnby), and "Let us now go even unto Bethlehem" (Hopkins). The Church is now adopting "The Congregational Church Hymnal," and an evening with the Hymnal is to be given on the 19th inst., when selections from the tunes, chants, and anthems will be sung by the choir.

CITY.—On Christmas Day a special service was held in the City Temple, which was densely crowded. In addition to the regular choir, the Salvation Army sent a special choir and the Household Troops band. Miss Ada Rose sang "O Thou that tellest!" Mr. Rutling (of the original Jubilee Singers) "Comfort ye," and "Every Valley," and Mr. Alexander Tucker "Nazareth." All these solos were much appreciated. Dr. Parker preached on "The Gospel for Christmas."

FINSBURY PARK.—There was a large congregation in the Wesleyan Chapel, on Saturday the 3rd ult., to witness the marriage of Miss Emily Davies, the well-known soprano vocalist, to Mr. J. W. Elam. The bride was attended by her little niece, Miss Phillips, and four bridesmaids. The service was choral, Mr. Sewell, F.C.O., presiding at the organ. The Rev. John H. Grubb was the officiating minister. After the ceremony a large party sat down to dinner at Mr. Davies's house, when the usual toasts were proposed. Mrs. Elam's many friends wish her and her husband much happiness and great prosperity.—The choir of the Wesleyan Chapel held their annual *soirée* on the 6th ult., when a very pleasant evening was spent.

HACKNEY.—At the Morley Hall, in connection with Cambridge Heath Congregational Church, the North East London Choral Society gave the first concert of its present season, on the 21st ult., the programme comprising Spohr's "God thou art Great," John E. West's "Out of the deep," and a miscellaneous selection. The soloists

were Miss Kate Fusselle, Miss Lottie West, Mr. J. H. Mullerhausen, and Mr. H. A. Bridge. Leader of the band, Miss Rosabel Watson; pianoforte, Mr. L. B. Prout; harmonium, Mr. Charles E. Smith; conductor, Mr. John E. West. The audience was fairly large, select, and highly appreciative.

KENSINGTON.—A new organ was opened in the Congregational Church on the 8th ult., by Mr. F. G. Shuttleworth, the organist of the chapel. The choir gave a capital rendering of Mendelssohn's "Come, let us sing." The soloists were:—Miss Eden Smith, who sang the beautiful soprano air from Mendelssohn's *St. Paul*, "Jerusalem," and also joined Miss Williams in the duet in the cantata; Miss Mary Tunnicliffe, whose contralto voice was heard to advantage in the air "O rest in the Lord!" Mr. Henry Bailey, who gave an impressive rendering of the air, "Lord God of Abraham;" and for the important tenor part in the cantata Mr. Shuttleworth was fortunate in securing the services of Mr. Avalon Collard, whose fine voice and excellent method emphasized the expressive beauty of the work. The special interest of the occasion of course centred in the new organ, an exceptionally fine instrument of three manuals and some forty stops. There are still a few stops to be added, and when completed the instrument will rank as one of the best church organs in London. Mr. Shuttleworth accompanied the vocal items of the programme, and also played a most attractive selection of organ music, proving his great executive ability in such widely diversified works as Bach's Double Fugue in C minor and the Allegro Cantabile from Widor's Fifth Organ Symphony. His playing throughout was marked by the utmost taste and finish. There was a large attendance.

MANOR PARK.—The inaugural *soirée* of the Congregational Chapel Choir was given on Wednesday, the 7th ult. An excellent selection of high-class music was performed. The choir gave two part-songs, and also (in conjunction with the orchestra) Sir J. Goss's anthem in three movements, "Praise the Lord"—scored for orchestra by Mr. E. J. Sharpe. The orchestra of the Ilford Vocal Union (conductor, Mr. Storr), played a selection of music, and the singing of Mr. Storr's men's-voice choir (double-quartet) was greatly appreciated. The programme also included a song by Miss Kate Amey; a duet (Mendelssohn's "Greeting") by Miss Hennings and Miss Atkins; Ascher's "Alice, where art thou?" by Mr. A. Barnes; Gounod-Bach's *Ave Maria!* by Miss Hennings; flute obligato, Mr. Spence; Sullivan's "Lost Chord" by Miss Atkins; and Handel's "Arm, arm, ye brave!" by Mr. Travers. The general musical arrangements were under the direction of Mr. A. Storr, A. Mus. T.C.L., the conductor of the choir. Refreshments were served at intervals by the ladies of the choir and friends.

QUEEN'S PARK, W.—The choir of the Congregational Church held their annual *conversazione* on Monday, December 29th. The members and friends were received in the large hall by the Rev. Charles Leach, D.D. (pastor), the deacons, and their wives. An ample supply of refreshments, fruit, and confectionery was served and done justice to. The musical arrangements were carried out with considerable *éclat*. The following solos were rendered:—"Ora pro Nobis," Miss H. Stammer; "Lost Chord," Miss Emerson; "Tom Bowling," Mr. Luck; "To-morrow will be Friday," Mr. Wade; "Robin Adair" Miss A. Marlow; duets, "List to the Convent Bells" (Miss Wood and Mrs. Barry); "A B C," Miss Wade and Mr. Moore. Excellent recitations were given by Miss Nora Nott and Mr. Jones. The choir also sang several choruses and were heartily applauded, especially for their resolute and faultless rendering of the "Comrade's Song of Hope." Speeches were delivered by Rev. Dr. Leach and Mr.

* *Il Pensieroso*, 155-166.

Mr. J. H.
lder of the
Mr. L. B.
conductor,
rly large,

in the
Mr. F.
el. The
elssohn's
iss Eden
air from
so joined
ss Mary
to ad-
Henry
nt tenor
nate in
whose
the ex-
rest of
gan, an
als and
to be
l rank
Mr.
of the
ection
ility in
Fugue
idor's
t was
was a

ngre-
e 7th
was
also
hem
l for
the
d a
orr's
ap-
by
(ing)
ice,
ch's
rs;
ers.
the
con-
at

al
y,
e-
D.
le
s
e
n
t;

Morley, who spoke in eulogistic terms of the choir and their leader; also by Mr. Stedman and Mr. Wade, who replied for the choir. Mr. Wade moved, and Mr. Luck seconded, a vote of thanks to the ladies, whose attentions had so added to the comfort and enjoyment of a most pleasant and profitable evening. The musical arrangements were under the direction of Mr. A. W. K. Wade (organist), who conducted the choir and accompanied the solos. Mr. Daniels proved an efficient accompanist for the choruses.

TOLLINGTON PARK.—Special Sunday afternoon services are now held in New Court Chapel, in which a small orchestral band takes part. Solos are rendered by various ladies and gentlemen, and popular hymns are sung by the people. Mr. E. R. Mattocks presides at the organ. The congregations are good.

PROVINCIAL.

BOURTON - ON - THE - WATER.—On Thursday and Friday, the 8th and 9th ult., an entertainment consisting of vocal and instrumental music, under the successful management of Miss Heath and Miss E. Kendall, was given in the Baptist Schoolroom, in aid of the chapel funds. The principal vocalist was Miss Alma Minta, who sang with her accustomed brilliancy, and whose excellent rendering of "Awake, awake!" and "One morn the miller," met with well-deserved applause from the large audience present. Three other songs, "The White Squall," Mr. G. Payne; "True till Death," Mr. J. Hartwell, and "Wrecked," Mr. J. H. Wilkins, were much appreciated. The recitation, "Resurrection" by Miss Hobbs was most amusing. Miss Phillips Combe with the harp added much to the success of the entertainment, while "Nocturne" in E flat for the violin was played with much good taste by Miss Edith Combe. The other instruments were taken by Miss Heath (piano), Mr. F. Hartwell (2nd violin), Mr. J. Hartwell ('cello), and Mr. J. H. Wilkins (organ). The net sum of £6 14s. was handed over to the funds.

BRAUNSTON.—The congregation at the Baptist Chapel have presented Mrs. Mountain with a handsome time-piece in acknowledgment of her services in the choir.

BRISTOL.—Mr. T. S. Winchester, choirmaster at Unity Chapel, has been presented with a marble time-piece.

CARDIFF.—A special service was held on Christmas Day in the Roath Road Wesleyan Chapel. The pastor (the Rev. S. I. P. Duncan) preached an excellent sermon based on the text, "Thanks be unto God for His unspeakable gift," to a fairly large congregation. The choir sang special hymns and carols appropriate to the occasion. The organist (Miss Jenkins) played very tastefully, "The Pastoral Symphony" and "The Glory of the Lord" from *The Messiah*. A collection was made on behalf of Dr. Stephenson's children's homes, which amounted to £9 6s. 1d. The chapel was nicely decorated.

CHULMLEIGH.—A service of song, bearing the queer title of "The Man that spoiled the Music," was given in the Congregational Chapel on a recent Sunday evening by the Sunday School children.

DUNDEE.—A new two-manual organ of eighteen stops and couplers, built by Messrs. Scott Brothers, of this city, from an excellent specification drawn up by the minister, the Rev. James Dowie, was lately opened at Maryfield Church. There are yet to be added a sixteen feet open on the pedal, and octave coupler in the swell. The organist, Mr. J. C. Johnstone, who is also conductor of the East End Orchestral Society showed the instrument off to advantage. A well drilled and balanced choir of good voices sang Dr. Garrett's *Te Deum*, Dr.

Bunnell's *Magnificat* (from Evening Service in F), and the anthems "Thine, O Lord!" (Kent) and "Teach me, O Lord!" (Attwood) with much effect.

FROME.—On December 26th, Mr. T. Grant gave a successful recital in Wesley Chapel. The selection included compositions by Rimbaud, Rink, Mendelssohn, Schubert, Bach, Neukomm, Spinney, and Handel. Miss B. Grant, Miss Penny, Miss Sage, and Mr. Benkhorn were the vocalists.—On the 1st ult. an enjoyable concert was given in the Temperance Hall. Mr. Alexander Tucker was the principal vocalist, and he was encored for each of his songs. The other soloists were Miss F. Bradbury (who sang very prettily indeed) and Messrs. F. C. Tucker and Welham, both of whom sang with much vigour. Miss Penny played two violin solos with much acceptance. Misses A. Bradbury, F. Tucker, and Sage were the accompanists.

HEBDEN BRIDGE.—One of the signs of the times—and one which we regard as a very healthy sign—is the wide and popular appreciation of sacred music as a means of public worship. A service, devoted exclusively to music of this class, was held at Hope Baptist Chapel, on a recent Sunday afternoon when there was a large congregation. The programme was as follows:—Organ music, Fugue in A minor (Bach); "Pilgrim's Song of Hope" (Batiste), Mr. John Halstead; Christmas carol, "In terra pax" (Rev. J. B. Dykes); choir; tenor solo, "He counteth all your sorrow" (Mendelssohn's *Hymn of Praise*), Mr. Harwood; chorus, "All ye that cried" (Mendelssohn's *Hymn of Praise*), choir; duet and chorus, "I waited for the Lord" (Mendelssohn's *Hymn of Praise*), Misses Pickles and Crabtree; organ music, "At evening" Idylle (Buck), "The Lost Chord" (Sullivan), Mr. A. R. Crossley; Solo and chorus, "As pants the hart" (Spohr's *Crucifixion*), Miss Crook; Song, "Nazareth" (Gounod), Mr. Ashworth; Chorus, "O great is the depth!" (Mendelssohn's *St. Paul*), choir; Doxology. Mr. A. R. Crossley was leader of the choir.

HOLLINWOOD.—An "Old-fashioned Sing" (as it was called) was held in the Methodist New Connexion Chapel on Sunday the 4th ult. Old hymns and tunes were used.

NORTHWICH.—Special services were held in the Congregational Church on the 4th ult., when Principal Edwards was the preacher. In the afternoon *The Captives of Babylon* (George Shinn) was given to a large audience. Mr. Humphreys ably conducted, and Mr. H. R. Carter accompanied. The solos were undertaken by Miss Thomson, Mrs. White, Mr. S. Burgess, Mr. F. Mason, all of whom sang with much taste. The chorus numbered about fifty, and they acquitted themselves exceedingly well. Special music was sung at the morning and evening services.

RICHMOND (YORKS).—A new organ containing sixteen stops was opened in the Congregational Church on Thursday the 8th ult., by Mr. Robert Mack, who gave two recitals. The pastor, the Rev. W. J. Humberstone, gave an address on Church music.

SALE.—On Sunday evening, December 28th, the first open service was held in the Congregational Church. At the close of the ordinary service, which was made a little shorter than usual, there was a special Praise Service, to which nearly all the congregation remained. The proceedings were opened by the organist, Mr. E. C. Grindrod, who played Sullivan's Pastoral Overture to *The Light of the World* in a most efficient manner, showing a complete mastery over his instrument. The choir, which consisted of about twenty-eight voices, then sang "And the glory," from *The Messiah*, which was rendered with great precision, the

leads being very well attacked. Then followed Piccolomini's sacred song, "Pardon'd," sung by Miss Ada Caldecott, one of the members of the choir, in a very pleasing and effective way. Vincent's very appropriate anthem, "There were shepherds," was sung by the choir—the solo, "Fear not; for behold! I bring you tidings of great joy," etc., being taken by the trebles in unison. The good old Christmas hymn, "Hark, the herald-angels sing!" to Mendelssohn's setting, was heartily sung by the congregation. Mr. J. W. Robson, another member of the choir, sang Gounod's *Nazareth*. The "Hallelujah Chorus," from *The Messiah*, during the performance of which the whole congregation remained standing, terminated a most enjoyable and profitable service.

SUNDERLAND.—An organ has been placed in Dene Terrace Congregational Church and was opened on the 4th ult.

TEIGNMOUTH.—The Congregational Church Choir has a member, Mr. Robert Waymouth, who has given his services for fifty years as a tenor singer. In order to express the esteem and affection in which he is held, his fellow members, past and present, have given him a handsome arm-chair and footstool, with an address signed by the Rev. G. Ward Siddall, minister, Miss Creedy, organist, and thirty-three other names.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

ORGAN VOLUNTARIES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I am one of a suffering congregation, who until lately, was afflicted by an organist who treated us regularly to "*extempore*" voluntaries and interludes. I am not able to express the relief we felt when we had a gentleman who used "written voluntaries." If there is a want of this kind of music, in other parts, I hope it will soon be supplied, for the sake of suffering congregations like ourselves. The most urgent need, I believe, is in the soft voluntaries.—Yours truly,

E.J.P.

THE ALTERATION OF HYMNS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The point to which, as I said in my letter last month, I wish to call attention, as affecting the question of alteration, is the *liturgical* character of hymns. I think this is somewhat forgotten in criticism on alterations. Hymns are not merely to be read by the private student; they are to be sung by the public worshipper. And although alterations have been far too lavishly and carelessly made by editors, and should be regarded as in all cases inadmissible, except under extreme necessity, yet the remembrance of this liturgical aspect may sometimes, I think, be taken as sufficient justification for alteration. For instance, in the familiar hymn of Charles Wesley, the alteration of its exquisite first line, "Jesu, Lover of my soul" to the tamer "Jesus, Refuge of my soul," is wholly unnecessary, and so without excuse. But other questions than those of taste, or even sentiment, come into view when we turn to the alteration in Mr. Page Hopps's little selection, to "Father, Refuge of my soul." In our Congregational churches the feeling will be general that not only is the older

form more beautiful, but it expresses a truer and tenderer feeling of redeeming love; but we can understand how our Unitarian fellow-worshippers feel that they must make alteration in the hymn, or that they cannot, with perfectly honest worship, sing it at all.

Take another hymn, of great beauty, although of somewhat more formal structure—

"Fierce was the wild billow,
Dark was the night," etc.

Its three verses close respectively with the lines:

"Then said the God of God,
Peace! it is I.
"Then said the Light of Light,
Peace! it is I.
"Whisper, O Truth of Truth,
Peace! it is I."

My dear old friend, Carey Walters, of the Essex Church, Kensington, says that he can ask his congregation to sing this hymn without any hesitation, with the alteration of a single word. I imagine the alteration is from "God of God" to "Son of God." If he feels the necessity of this for the honesty of worship, then the alteration must be allowed, or the hymn disused. But it does not need that one should cease to be a thoughtful Trinitarian before he should hesitate to use the phrase "God of God" as a correct expression for the Word of God in His incarnate life. It may seem to us not rightly to describe the Lord Jesus Christ. It is singular, however, that not only the suggested alteration, but the retention of the original words somewhat destroys the balance of the verses. "Light of Light" and "Truth of Truth" are abstract phrases. I would suggest to my old friend that, if alteration must be made, the balance would be preserved by reading and singing, in the first verse, "Life of Life."

To take an alteration of altogether a different kind. No. 965 in the "Congregational Hymn Book"—"Dear Jesus, ever at my side"—is simply an alteration of Faber's hymn on "Our Guardian Angel," which originally began:

"Dear Angel, ever at my side,
How loving must thou be,
To leave thy home in heaven to guard
A little child like me!"

One has only to read the hymn to see how much more fitting are the expressions of the successive verses when offered to the Guardian Angel than when applied to "Jesus," but one can understand, perhaps, the shrinking of many from the singing of a hymn addressed to an angel; although it may be freely acknowledged how the ideas of the hymn correspond to all the suggestions of both the Old and the New Testament Scriptures in regard to angelic ministry, and a hymn to the "Guardian Angel" might be sung, at all events, as fitly as hymns addressed to the Bible, as in, "Lamp of our feet, where we trace."

The beautiful hymn of the late Dean Milman—

"When our heads are bowed with woe,"
in the older Nonconformist selections closes, for each verse, with the refrain—

"Jesus, Son of David, hear."

If our fathers felt there was danger of Romish tendency in the original refrain, here again it was the liturgical, the worshippers, character of hymns which seemed to demand and justify the change. Happily, we have come to feel how unnecessary this fear was, and the "Congregational Hymnal" restores the true and tender refrain, far more fitly harmonizing with the hymn:

"Jesu, Son of Mary, hear."

Lastly, I will refer to examples where the truthfulness of worship may seem to ask for the alteration of a

truer and
an under-
feel that
that they
at all.
ough of

S:

The Essex
congre-
on, with
teration
he feels
p, then
is used.
o be a
to use
ion for
eem to
It is
altera-
newwhat
Light"
would
ust be
ng and
kind.
Dear
on of
origi-

more
when
ed to
king
o an
how
ions
s in
lian
nns
ere-

uch:

cy

al,

to

ve

the

er-

ss.

a

single phrase. There is the well-known hymn of Charles Wesley,—

"All ye that pass by,
To Jesus draw nigh."

The second verse, which, though it is omitted from the "Congregational Hymnal," appears in the "Congregational Hymn Book," has the lines:—

"The Lord, in the day
Of His anger, did lay
Your sins on the Lamb, and He bore them away."

This hymn was once being read by the bedside of a dying nobleman, when he at once arrested the reader, and said, "No, no; that must be a mistake! Surely it is 'in the day of His *mercy*!'" I have, in giving out this hymn, made a habit of asking my congregation to sing it so:—

"The Lord, in the day
Of His *mercy*, did lay
Your sins on the Lamb, and He bore them away."

I do not object to the printing of the word. I prefer that the hymn should appear as written. More attention is called to the words and the contrasted thoughts by having them differently read and sung. But I do think that, as an act of worship, we are nearer to the truth of the Gospel in singing "*mercy*," and not "*anger*."

I am wishful not to be misunderstood. I am not an apologist for, and still less an advocate of, the alteration of hymns. But I think that some who have spoken and written on the subject have not sufficiently considered the difficulty caused by the liturgical character of hymns. As formed to be read, no alteration in them is justifiable. Even when prepared for services of worship, no alteration, without extreme necessity, should be introduced; and, in all such cases, alteration should, if possible, be in some way indicated. But truthfulness of worship may, in some cases, demand alteration, when hymns have to be used liturgically.—I am, yours truly,

T. GASQUOINE.

NORTHAMPTON, Jan. 19th, 1891.

A PERVERSION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Allow me to point out that your Scottish correspondent has seriously perverted a statement of mine in the *Christian Leader*. In the course of an article in that paper, I was dwelling on the importance of having organists who are in sympathy with the simple service of the non-liturgical churches, and who have proved their ability as choir-trainers. I recommended that when a church has its eye on an organist it should, by deputation, hear him play and conduct. And I continued:—

"The plan of engaging a leading organist to conduct a competition and award the post to the most clever player, is the worst that can possibly be pursued. I have known cases in England where the men thus appointed have turned our afterwards to be hopeless dipsomaniacs."

Your correspondent's version of this sentence is:—

"Mr. Spencer Curwen... would have the characters of men applying for musical appointments enquired into, many organists being confirmed dipsomaniacs!"

The difference between these two statements is as wide as possible. I acquit your correspondent of anything but carelessness, yet his words change my assertion from a perfectly true one into a general charge against organists which is both offensive and untrue.—I am, sir, etc.,

J. SPENCER CURWEN.
8, WARWICK LANE, E.C., January 6th.

N. C. U. ANTHEM COMPETITION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Of course I suppose it is all right, and plain sailing, but to a Churchman it does look as if in your whole organization of Nonconformist Musicians, you have only one man capable of writing a decent anthem for Congregational or Festival use. Is this so?

I judge this from the fact that in two years' competitions the same gentleman takes the prize.

Hoping you will be able to find room for this in your next issue,—I am, sir, yours very truly,

A CHURCHMAN.

[We imagine Nonconformist Musicians will survive this bit of friendly banter. Our correspondent is, however, wrong as to facts. The first competition to which he refers was for a prize offered by us, and was open to *anyone*. It was advertised in several musical papers besides our own. Amongst the competitors were Mus. Doc.'s, and Mus. Bac.'s, holding important appointments in the Church of England, and composers whose writings are well known. The prize was awarded by Dr. E. J. Hopkins, to Mr. Matthew Kingston, a Nonconformist organist. Having beaten all comers, it is not a matter of surprise that he should win the prize in the last competition, which was arranged by the N. C. U., and which was confined strictly to Nonconformists. If, therefore, any definite conclusion can be drawn from the result of these two competitions (which is more than doubtful), it is not that Nonconformists "have only one man capable of writing a decent anthem" (as "A Churchman" states), but that we have a man more capable than Church musicians. The fact that Mr. Kingston has won the prize in two very similar competitions only shows that he must be an unusually good man.—ED. N.M.J.]

Reviews.

The Storm. A Pastoral Fantasia for men's voices (A.T.T.B.B.). By H. A. J. Campbell. (Novello & Co.)—A very dramatic composition, that will commend itself to lovers of popular music.

Album of Six Songs, with German and English words. By H. A. J. Campbell. (Pitt & Hatfield, London. 4s. nett)—Very delicate and tasteful songs, which will be more appreciated by the refined than the popular ear.

The Organists' Quarterly Journal, Part lxxxix. (The London Music Publishing Co., 7, Great Marlborough Street, W. Non-Subscribers, 5s.)—Dr. W. J. Westbrook contributes a bold "Allegro in C," which contains some effective writing. "Rock of Ages" (otherwise known as *Ajalon*) is, by means of six variations and a finale, made into a pleasing voluntary for Church use by Ernest H. Smith.

Characteristic Pieces for the Organ. By Filippo Capocci. (Laudy & Co., 139, Oxford Street, W. 4s.)—Book 1, which is before us, contains three pieces, "Introduction," "Hymne de Fête," and "Réverie." The first and last are the best. Twenty-one full-sized pages of good organ music, well printed, for four shillings, is certainly cheap.

Manual for Benediction. Edited by A. E. Tozer. (Alphonse Cary, 87, Oxford Street, W. 3s. 6d.)—An excellent collection of Litanies, etc.

From Messrs. Novello we have received the following:—

Twenty-one Songs, by Charles Dibdin, 1s. 6d.—A very neat edition of this popular song-writer's works.

Twelve Songs, by Purcell, 2s. 6d.—Contains some of Purcell's most popular songs, very carefully edited and arranged by Mr. W. H. Cummings.

Song of the Western Men. Ballad for Chorus and Orchestra, by Gilbert R. Betjemann, 1s.—This work (twenty-three pages octavo size) was written expressly for the Highbury Philharmonic Society and was recently performed by that body. It contains some bold and vigorous writing. We shall look forward to further compositions by Mr. Betjemann.

Water Sprite's Revenge. By Karel Bendl, 1s.—A very melodious cantata for female voices. Effective and not difficult.

The Epiphany. A sacred cantata for soli, chorus, and organ, by Henry J. Edwards, Mus. Doc., 2s.—The story of the Epiphany is here set to very appropriate music. Choirs will find this work well adapted for sacred concerts or Church use.

Novello's Short Anthems.—Amongst the most recent numbers of this comparatively new series of anthems, "And I saw another Angel" (C. V. Stanford), "For it became Him" (Oliver King), and "Arise, O Jerusalem!" (Oliver King), are the most popular.

Te Deum in A, by Arthur E. Fisher.—This is a new number of Novello's excellent Parish Choir Book. It is written chiefly in unison, with a very free and telling organ accompaniment.

Twelve Elementary Duets for the Piano, by Emma Mundella, 1s. 6d.—These duets will make piano lessons very attractive to many little people. Written in different styles and in various ways, but never in difficult keys, the young students will learn much from these dozen short pieces.

Eight Pieces for the Piano, by Anton Strelczki, 5s.—"Valse Impromptu," "Impromptu" and "Mélodie," are very pleasing, though all are good.

To Correspondents.

A. L. F.—See our leader. The voluntaries will be just what you want—viz., not complicated, but popular in style.

E. N.—(1) No. (2) Yes. (3) October 1889. (4) Ashdown's.

"ORGANIST."—You will find it in Best's arrangements.

F. S. T.—You must have been misinformed. We have excellent authority for saying this.

R. W.—The choir members are, in our opinion, quite wrong.

The following are thanked for their letters: F. T. R. (Newcastle), M. C. E. (Edinburgh), W. H. (Bristol), H. G. (York), D. J. (Brecon), V. M. (Norwich), E. A. (Wellington), B. L. (Leicester), H. R. (Margate).

Staccato Notes.

We learn by telegram that Madame Emma Abbott, the American *prima donna*, is dead.

MR. SANTLEY is home again.

THE annual meetings of the National Society of Professional Musicians were held in Liverpool last month.

MADAME PATTI has given up her proposed Russian trip.

MR. AUGUST MANNS has been entertained at a banquet by the leading citizens of Glasgow.

MADAME ALBANI and Messrs. Lloyd and Santley have accepted engagements for the Handel Festival in June. Madame Patey will probably not return in time.

THE Council of Toronto College have determined to discontinue granting degrees to residents in England.

Accidentals.

THE QUARTET'S ANTHEM.

Oh, yes, I heerd the anthem sung by thet big Church quartet,

My wife she raved about it, but I kep' my own mouth shet;

"No sweeter song," she sed, "is sung by any angel's lip;"

An' I sot still an' heerd he talk, an' never raised a yip. The absence of idees wuz drowned in plenteousness of voice.

What strict economy of words, an' extravagance of noise!

For they were stingy of their words and generous of their strains,

An' they were spendthrifts of their lungs an' misers of their brains.

An' they call this mighty music; 'taint for me to say it's not;

But I think music's better w'en it's slightly mixed with thought;

I think yer lungs give forth to men a more inspirin' strain

If they first have made connection with the ingine of yer brain.

W'en Maria rocked our boy to sleep an' sung her baby song,

That quiet sabbath evenin' with the shadders growin' long,

"The music of that baby song," sez I to her, sez I,

"It beats yer quartet anthem out, an' knocks the thing sky-high!"

SHE just doted on "Vogknerian" music, she did; and when Herr Schlamberg got up from the piano and mopped the perspiration from his head, she went to him and said she would like to know what that last selection was—the one which disclosed such a wonderful depth of feeling. When he told her it was "far-r-iations ov 'Down vas McGinty,' ar-r-anged py minesselluf," she fainted.

POET: Mr. Editor, I have a poem.

EDITOR: What is it on?

POET: The trombone.

EDITOR: Slide!

SOULFUL YOUTH (languidly): "Do you sing 'For ever and For ever'?"

SHE (practically): "No, sir; I stop for meals,"

AN opera-singer recently gained a great reputation for realism by snoring in the sleep-walking scene of *La Sonambula*.

PASTOR: "I can't understand why some members of my choir don't sing as well as the others."

FRIEND: "It is strange. They all have the same chants."

MME. HAUTRY: "You the singing-master! But we do not want a singing-master!"

HERR PUMPERNICKLE: "Bardon; delady next door told me you wanted one badly—she sent me!"